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deeply hidden. It is a maxim that extremes meet; and the truth of this, as regards musical professors, is daily apparent. There are those who are above teaching, and those who are below it; and thus knowledge and ignorance meet on an equality; for although in the first instance the master expects high terms, and in the second low terms, the effect, as regards the amount of real knowledge acquired by the pupil, is precisely the same. Paying for a "name" is all very well, provided that it is a name eminent for the performance of the special duty required; but, rationally speaking, there is no more reason for engaging a celebrated performer to teach, than there would be for engaging a celebrated teacher to perform. On the other hand, the desire to get cheap musical tuition raises up a class of half-taught, showy executants who advertise that they will give instruction at terms which every right-thinking person should be ashamed to pay, because he must know that in engaging such teachers, he is tempted by their poverty, and not their talent. If, therefore, as we have shown, no positive reliance can be placed by the public either upon those who are known or those who are unknown, it is obvious that some duly certified recommendation, issued by recognised authorities in the art, should be procurable by all who are desirous of securing good musical teachers. That this diploma should be granted by a national institution to students whose powers of imparting sound instruction have already been tested, is a fact too evident, we should imagine, to be doubted. It cannot be expected that persons unacquainted with music should be able to know who are competent to be entrusted with the care of young pupils; and they should be aided, therefore, by those who have made the subject the study of their lives.

But if we urge on amateurs the necessity of seeking for efficient teachers, how much more important is it that those who are studying for the profession should be careful whom they select for this responsible office. Should they desire to be executants, in the highest sense of the term, they must acquire, by diligent and patient study, a knowledge of the principles of the art, and endeavour thoroughly to comprehend the meaning of a composition before they attempt to interpret it to an audience. If, then, they place themselves under a mere showy performer, they will simply listen, in admiration of the player, follow blindly and implicitly what they hear, and end in becoming imitators instead of artists. Should they wish to study composition, they must ground themselves in the accepted laws which regulate the science, in the first instance, and gradually and naturally develop their powers as their strength and knowledge increases, zealously examining and analysing the compositions of the great masters, as the surest models for their guidance. If unfortunately, then, they should select a shallow, but plausible, pretender in the science for their preceptor, they may be taught to mistake the means for the end—to pore over elaborate musical problems, calculate the pulsations of strings, and conclude by becoming pedants instead of composers.

This is not the first time that we have written upon this subject in these columns; and our daily experience inclines us to believe that it will not be the last. The want of sterling tuition is so apparent, not only in the music that we constantly listen to in our drawing-rooms, but in many of the composi-

tions continually issuing from the music-shops, that, were we not convinced of the cause, we should be constrained to admit that the case is hopeless. As we have already said, we merely require that the same test shall be applied to those having the tuition of executive artists that would be applied to executive artists themselves. When we engage performers we are confident that they can play,—when we engage vocalists we know that they can sing; why, then, when we engage teachers, should we not be equally assured that they can teach?

H. C. L.

MR. JOSEPH BARNBY'S CHOIR.

THE success of *Athalie* and the *Reformation Symphony* at the concert of this choir, on the 12th December, induced Mr. Barnby to repeat both these works at the first of the series of Subscription Concerts, which took place at St. James's Hall on the 29th January. We have so recently spoken of *Athalie*, as given by Mr. Barnby's excellent choir, that it is only necessary to say that it was sung on this occasion with even increased effect; and that it was most thoroughly appreciated by the audience was evidenced by the unusually prolonged applause with which every chorus was greeted. Madame Lemmens-Sherrington was in excellent voice, and gave the whole of the music which fell to her share with so much earnest and truthful feeling as to create a marked impression upon her hearers; the duet, with chorus, "Ever blessed child, rejoice," (in which she was most ably assisted by Miss Spiller) being especially remarkable for purity of style and expression. The trio, "Hearts feel that love thee," received a most enthusiastic encore. The solo vocalists, with the exception of Miss Spiller, who replaced Miss Robertine Henderson, were the same as at the first performance; and Mr. Henry Marston again read the illustrative verses. The *Reformation Symphony*, performed by a selected band, comprising most of the best orchestral players in London, gave Mr. Barnby an opportunity of testing his powers of conducting; for, as the Symphony was strange to almost every player, the *bâton* ruled (as it ever should do) with undisputed sway. The times of all the movements were thoroughly in accordance with what we should conceive was the intention of the composer; the exquisite *Allegro vivace* (always falsely called a *Scherzo*) being taken at a pace which fully revealed all its beauties. The softened tone of the wind instruments was particularly observable in some of the delicate portions of the Symphony; and although perhaps the strings seemed to want that constant practice together which alone can ensure perfection, the passages were given out with a tone and decision truly marvellous, considering that but one rehearsal had been bestowed upon the work. Every movement excited the enthusiastic applause of the audience; and the *Allegro vivace* was, as usual, redemanded by the whole room. A most interesting feature in the programme was the first performance of a March, composed by Mendelssohn in celebration of the visit of the Painter, Cornelius, to Dresden, 1841. (Alas! when shall we have a march written to celebrate the visit of a Painter to London?) This fresh and genial composition burst upon the audience so unexpectedly, and its striking themes and exquisite orchestral colouring so took possession of all hearers during its performance that at the end there was a perfect burst of applause, and a demand for the repetition of the entire March, which it was impossible to resist. We predict for this composition a lasting popularity; and have little doubt that, apart from its attraction as an orchestral work, it will shortly, as a pianoforte piece, become a powerful rival to the "Wedding March," and the "War March of the Priests," in *Athalie*.

The Finale from the unfinished opera, *Loreley*, again brought Mr. Barnby's choir to judgment; and we are bound to say that this difficult music was interpreted throughout with the utmost finish and effect. Few

hearers can know how exacting is the soprano part of these choruses; and how trying it is for the female voices to sustain the high notes written by Mendelssohn, steadily in time and tune. We congratulate the members of the choir upon their performance of a composition which we have often heard slurred over, as if the soprano solo were thought to be the only portion of the composition worth bestowing any attention upon. Madame Lemmens-Sherrington sustained the brilliant solo part with unflinching energy; and this fine fragment of what might have been one of the most perfect lyrical works on the operatic stage, brought the concert to a brilliant close.

MR. HENRY LESLIE'S CONCERTS.

THE first of a series of Thursday Concerts was given at St. James's Hall on the 6th ult. The principal feature in the programme was the music to the *Edipus* of Sophocles, one of the noble compositions of Mendelssohn expressly written for the late King of Prussia. This work was indeed almost a novelty to an English audience, having been given only once in this country, at a concert of Mrs. Anderson in 1850, when the orchestra was conducted by Mr. Costa. That this music should make its way with a mixed assembly at St. James's Hall, although divested entirely of that dramatic action so necessary for its due appreciation, is a marvellous proof of Mendelssohn's genius, and an undeniable sign that we are gradually learning to listen, rather than to criticise. The choruses are entirely for male voices; and so remarkably express the various situations of the tragedy, as to make us constantly regret that English words (however well Mr. Bartholomew may have performed his thankless task of translator) should be coupled with music written especially for another language. The work can, of course, only be aptly compared with *Antigone*—that consisting also exclusively of choruses for male voices—and although perhaps *Antigone* contains more individual beauties, the dramatic colouring of *Edipus* must certainly place it almost, if not quite, on a level with its companion, as a perfect work of art. Were we to cite a few instances of the solemn grandeur with which Mendelssohn has musically illustrated the text of Sophocles, we should name the choruses, "Thou comest here to the land, O friend," (one of the finest specimens of massive choral writing in the whole work), "When the health and the strength are gone" (the simple pathos of which appeals at once to every hearer), and the quartet, "If I may call on thee, night-veiled Proserpine." The choral music was done ample justice to by Mr. Leslie's choir; the singing throughout being of that high character only to be obtained by a body of voices constantly practising under one conductor. The tone is, in our opinion, materially improved since last season; and with the experience of the performance of *Antigone* in our mind, we sincerely hope that the choir may, when necessary, gain legitimate power by an increase in the number of its members, and not by uniting itself on any especial occasion with a number of engaged choristers. Most of the choruses were rapturously applauded; and we trust that the decisive success of the work will justify other directors of choirs in the attempt to make it known to their audiences. The orchestra (under the direction of Mr. Leslie) was highly efficient; and the solo quartet was well sung by Messrs. Cummings, F. Walker, C. Henry, and L. Thomas. Mr. Lin Rayne read, with much earnest eloquence, the translated text of the tragedy.

Madame Arabella Goddard, who was to have played the "Concert-stück," and the pianoforte part of the "Choral Fantasia," being indisposed, her place was supplied by Herr Pauer, who performed both these pieces with his usual brilliancy, and obtained the hearty applause of the audience. Miss Emma Charlier displayed a good voice and style in an air, with chorus, from Gluck's opera, *Elena e Paride*, and Handel's bright and joyous song, "Haste thee, Nymph," was so well given by Mr. Lewis Thomas as to gain a decisive encore. Rossini's Overture to *Guillaume Tell* concluded a very excellent concert.

The second concert chiefly consisted of an admirable collection of glees, madrigals, and part-songs; and on the following Thursday an important feature in the programme was Gounod's *Messe Solennelle*, which was given with remarkable precision and effect. Bach's "Sanctus," from the Mass in B minor, was also a highly interesting performance, the fugue being brought out with the utmost clearness by the choir. Handel's "Hallelujah" chorus concluded the performance.

MR. J. F. BARNETT'S CONCERT.

THE Concert of this rising young composer and pianist was given on the 11th ult., at St. James's Hall, with the utmost success. The principal attraction in the programme was the performance of the concert-giver's Cantata, *The Ancient Mariner*, which produced so marked an effect at the late Birmingham Festival, for which it was expressly composed. We spoke so much at length on this work in our account of the Festival that it is needless to do more than record that on the present occasion it was most triumphantly received by the audience; that four of the most popular of the pieces were encored (including the elegant duet, "But tell me, tell me, speak again"), and that the composer, who conducted, was called twice before the audience to receive the applause he had so fairly earned. The sisters Doria (daughters of Mr. John Barnett, the composer of the "Mountain Sylph") made an excellent *début*; and both in the Cantata and in the miscellaneous part were received in all their vocal solos with the utmost favour. The tenor and bass parts in the *Ancient Mariner* were ably sustained by Messrs. Perren and Renwick. The brilliant and artistic performance of Mendelssohn's pianoforte Concerto in G Minor, by J. F. Barnett, was an important item in a thoroughly satisfactory concert.

GENOA.

The four last concerts of Professor Lavagnino's, this season's series of eight Classical Concerts, took place, according to previous announcement, on the 21st December, 18th January, 25th January, and 1st February.

The one on the 21st December comprised,—besides a pianoforte Trio by Hummel, played by Signora Beati, Signori Lavagnino and Casella, two German airs, sung by the Baron de Kappe, Rossini's "Non più mesta," sung by Countess Amelia Brancalone, and Mendelssohn's Sonata (Op. 49), executed by Miss Mozley and Signor Casella,—a repetition (by request) of the selection from Cimarosa's *Matrimonio Segreto*, which had been given at the second of this series of concerts.

The sixth, seventh, and eighth performances included, among other interesting pieces, Haydn's Trio (No. 2) for pianoforte, violin, and violoncello, played by the young daughter of Signor Lavagnino, by himself, and Signor Casella; two Swedish airs, sung by Baron de Kappe; Flotow's ballad, "La Madonne," sung by Mrs. Glynn; Beethoven's Sonata (Op. 30, No. 2), the pianoforte part of which was played by Miss Mozley; Vincent Novello's sacred terzetto, "O bone Jesu," sung by Mrs. Glynn and the two young Countesses, Portia and Valeria Gigliucci; the Couplets du Page, "Un page de ma sorte," from Gounod's *Nonne Sanglante*, sung by Miss Sabilla Novello; Mendelssohn's pianoforte duet, Allegro Brillante (Op. 92), played by Miss Mozley and Countess Portia Gigliucci; Handel's "Heart, thou seat of soft delight," sung by Miss Sabilla Novello; Mendelssohn's vocal trio, "Lift thine eyes," performed by Mrs. Glynn, Countess Valeria Gigliucci, and Miss Sabilla Novello; a harp fantasia by Oberthür, "A Fairy Legend," executed by Signora Rosalinda Sacconi; Mendelssohn's Quartet (No. 81) for two violins, viola, and violoncello; Haydn's air, "Rolling in foaming billows," sung by Mr. Alfred Novello; Clari's madrigal for two voices, "Cantando un dì," sung by Countess Portia Gigliucci and Miss Sabilla Novello; Mendelssohn's Rondo Brillante, played by Signor Pescio, with orchestral accom-